

NEW PUBLICATIONS.

L'ART.

L'ART, Paris. New-York: J. W. Bouton.

The thirty-fourth volume of this admirable publication has been received by Mr. Bouton. It is in no respect less interesting or important than its predecessors. Among the continued discussions are "An Artistic Tour in the Basque Country," by Octave Lacroix, illustrated by several fine etchings and a number of wood-cuts. François Lenormant has a very interesting series of papers on "The Principles of Art of the Ancients in the Composition and Decoration of Money," with illustrations from ancient coins. An essay on "Charles Le Brun and his Influence on Decorative Art," by A. Geneva, is very suggestive. Charles Yriarte writes about Matteo Civitali, the Lucchese sculptor. Messrs. Cavallucci and E. Molinari have a series of papers on the Della Robbias and their work, also finely illustrated. The articles on "Rubens at the Munich Museum" afford opportunity for the introduction of several excellent etchings of the great master's work. These comprise the "Portrait of a Savant," "Rubens and Isabella Brant," "The Count and Countess of Arundel," the "Holy Family" from the Cologne Museum, and "Rubens and Helen Fourment." The articles on Le Brun are the vehicles of several capital wood-engravings after the Gobelin tapestry, the most striking in all respects being that from the series of "Episodes in the Life of the King." A very appreciative paper is that Stella, on the "Pavement of the Chapel of St. Catherine at Siena." The article on the collection of the Chatano of Pratolino, the property of Prince Demidoff, is enriched by an etching of one of Franz Hals' pictures, a portrait of an elderly lady, by Courtry, and a wood-engraving of a beautiful silver casket, supposed to be by Thomas Germain. There is here also a wood-cut of a candelabrum by Juste Aurele Meissonier, which is extremely graceful and elegant. An article on Claude Lorraine is illustrated by several reproductions of the artist's pen-and-ink and sepia drawings. L. Gauzelle writes enthusiastically of a recent acquisition of the Berlin Museum, a painting of Antony, Bastard of Burgundy, by an unknown artist, and L. Vintrant has furnished a fine wood-engraving of the picture. Antoine Springer writes upon "Byzantine Art and its Influence upon the West." Paul Leroy discourses upon water-color paintings. L. Gauzelle has two essays upon "Engraving and Lithography in the Salons of 1883." Walter Armstrong discusses the art of St. John Reynolds in a paper on the Winter Exhibition of the Royal Academy of Art. Edward Jobanet has a very interesting and beautifully illustrated article upon Andrieu, the engraver of medals, and most of whose works, as shown by their reproduction, are of a very high order of talent. Of the illustrations in this volume probably that which will attract the most notice, if only as a *tour de force*, is the etching by Louis Lucas of F. Bourbou's portrait of Anne of Austria, belonging to the collection of M. Gustave Roth. The execution of the accessories in this etching is extremely brilliant. The lace ruff worn by the Queen is so delicately engraved that the appearance of transparency and fineness is perfectly reproduced. The pearl necklace is also a very beautiful piece of work. Another etching which is sure to please is that of Rubens' "Holy Family" from the Cologne Museum, by Edw. Raams. Here the softness of the original is imitated with great skill. The articles on the Della Robbias are illustrated by wood-cuts and photo-engravings of various bas-reliefs, particularly that from the Church of St. Dominic. Mr. V. M. Herwagen has a paper on the work of the German artist Dillman Riemenschneider, concerning whose life very little has been discovered, but whose art-work deserves recognition.

Louis Lucas has an etching of Van Dyke's picture of Prince William of Orange and his betrothed, Princess Mary Stuart. Murillo's picture of Saint Elizabeth, Queen of Hungary, curing the sick, has also been furnished to the readers of *L'Art*, in an engraving by E. A. Raymond. The subject of the picture is not particularly pleasing but there is much force and expression in it, and the face of St. Elizabeth is very quiet-like.

The department of "Letters of Artists and Amateurs" contains interesting, amusing and often characteristic epistles from Courbet, Gustave Ricard, Gretry, Eugene Delacroix, Viollet-le-Duc, J. B. Carpeaux, Spontini, Paganini, the Brohans, Rachel, etc.

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ENGLISH VERSE.

ENGLISH VERSE. Edited by W. J. Linton and R. H. STODDARD. Vols. IV. and V. Ballads and Romances; Dramatic Scenes and Characters; Translations. 12mo. pp. xx, 321; xxvi, 342; xxxiv, 336. Charles Scribner's Sons.

These three volumes complete the new collection of English poetry, of whose merits we spoke freely on the appearance of the earlier and more important parts. The work will be popular: it is attractive in appearance and notably interesting in its contents, and, with its ample representation of contemporary poetry and its selections from stores that are little known, it embraces a great deal of valuable matter not readily found elsewhere. Mr. Stoddard enriches these volumes, as he did the others, with appropriate and appreciative introductions. His familiarity with the subject is so well known that it is superfluous to praise his competency for such a task.

Purchasers of this anthology, however, must take it thankfully and humbly for what it is, and not try to measure it by any known rules. The responsibility for the selection of pieces is entirely Mr. Linton's, and the eccentricity upon which we remarked in reviewing the first volume is conspicuous again in the present issues. What is it? but an eccentricity to print the Prologue to the Canterbury Tales among the "Dramatic Scenes and Characters"? Chaucer's poetry contains dramatic qualities, but it is not properly classified with dramatic poetry, because it is not dramatic in form. Surely his great work is essentially epic if anything in English literature, and it is unnecessary to argue that poetry ought to be classified by its essential characteristics, not by this or that accidental quality. Mr. Stoddard is evidently conscious of his colleague's mistake, for in his introductory review of the rise of English dramatic literature makes no mention of Chaucer: we should have been surprised if he had. A yet more striking divergence between the two editors is shown in the volume of Translations. Here Mr. Stoddard has judiciously traced "the current of translation" as "an afflent of English verse," and his method has been the historical and chronological one which alone corresponds with the general scheme of the work. But he has been obliged to disregard Mr. Linton altogether, with the curious result that names to which the introduction gives foremost importance are not found in the body of the work. We confess that we are at a loss to determine what Mr. Linton's plan was in this part of the enterprise. The specimens are arranged by authors, not translators, Homer leading, and other Greek authors following in turn; then come Latin and next Italian poetry, and so on; the name of the translator is given at the end of each piece, but not in the index nor in the table of contents. The volume is not of much use, therefore, as an exhibition of the development

of "the current of translation" as a constituent of English literature. Grouping the specimens according to the originals causes the translators to be brought together hap-hazard. Some of the best and most famous translators are omitted; there are no examples of the art of Dryden, or Pope, or Longfellow, or Bryant, or Bayard Taylor. Was it Mr. Linton's intention to exhibit bits of the best foreign poetry? Then how does it happen that his list of Latin authors does not include Ovid or Juvenal, and that in his selection from Dante he passes over the "Divina Commedia?" In short, whether we consider this volume as a book of English poetry or as a book of foreign poetry, it is unaccountably defective and illogical. Probably the explanation is that Mr. Linton never had a clear idea of his own purpose. He has got together a great variety of interesting material, much of it rare and curious, but he has not done it upon any exact system.

CHRISTMAS CARDS.

The Christmas and New-Year cards which L. Prang & Co. have prepared for this season will suit all kinds of taste and many purposes of friendly remembrance and household decoration. There are dainty landscapes full of a refined sentiment fit to brighten a dim corner within in Christmas week; there are brilliant wide-blown flowers with which to delight maidens too young for aesthetic blosoms; and there are pretty little home scenes and humorous animal sketches for those who do not care for blossoms, fields and waters. Some of the designs are beautiful and all are tasteful. They are the work of artists of high standing. The same publishers have brought out in addition to their cards an artistic flower design on satin perfumed and delicately framed in a silken border. It is so arranged as to stand upright on a table and is one of the prettiest trifles of the holiday time. The "Calendar" from John Ruskin's "palette of olive green and gold, bearing many wise sayings by Walter Scott."

J. & Shepard cling to their fashion of publishing for holiday gifts handsomely illustrated copies of religious and popular poems inclosed in gay covers of the Christmas card sort. They offer a few of these bookslets this year. Each has many charms of paper, print and decoration.

Roberts Brothers have brought out on leaflets tied together, by a silken cord, Lord Houghton's demure little poem of "Good-Night and Good-Morning." Each leaf contains a verse set in a reproduction of an etching by Walter Severs.

A handsome "Christmas Card edition" of "Songs and Scenes from Goethe's Faust" has just been published by Estes & Lauriat. The selections are judicious and the illustrations—some of them engravings from well-known pictures—are with a few exceptions admirable.

Divers poetical cards have been published by S. E. Cassino & Co. The "Flowers of the Sea" a collection of ocean verse illustrated by fairy-like impressions of sea-creatures with a few exceptions admirable.

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